THE DUBLINER DILEMMA: CIRCUMSTANCE OR ENVIRONMENT

An abstract of a Thesis by
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The problem. The series of fifteen stories progress from childhood to maturity and reveal the paralysis (Joyce's term for the Dubliners) or entrapment of Dublin's citizens. Some learn from the paralysis and profit by the experience such as the small boy in "The Sisters" who gains spiritual and intellectual knowledge when he learns something about the paralysis of the priest. Others can never change and are caught in the paralysis of their environment such as the dutiful daughter in "Eveline" who weighs the idea of leaving against staying and concludes that it is her duty to stay.

Procedure. Research includes background material on James Joyce: his resistence to the smothering effects of his country, religion and family on his intellect and spirit; it includes a careful study of each of the stories; and it includes an examination of various critics and their works for contributions whether their ideas are in agreement or disagreement with this thesis. The plan of analysis and presentation includes, then, an introduction section of the thesis which summarizes facts about Joyce's background relevant to his stories of paralysis, a general statement which is made of the problem dealt with in the stories, and finally each story constitutes a chapter of the thesis which is analyzed on the basis of whether the main character gains knowledge from the paralysis and thereby rises above the paralysis, or can never change and therefore remains in a state of paralysis.

THE DUBLINER DILEMMA: CIRCUMSTANCE OR ENVIRONMENT

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by

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INTRODUCTION

Because James Joyce was an Irishman, he at no time lost his affection for his Irish fellow-men. Although he was disappointed and often angered by their acceptance of conditions in their country status quo, still he realized that, except for a few of the well-to-do Irish, the people had no knowledge of a life better than their own impoverished existence. Joyce attempted to effect a change by writing a series of short stories entitled Dubliners, which he hoped would awaken the Irish to the problem of their paralysis, that is, their inactivity and apathy, and to the danger of their stagnation in a living death; for Dublin preserved its form and its citizens acquiesced. Joyce wished to alert them to the suppressing effects of the deterministic forces in their environment: economic, cultural, religious, and familial. Thus he tried to bring about a desire in his fellow citizens for action.

Richard Ellmann has noted that "Dubliners is written on the assumption that Ireland is an inadequate mother, 'an old sow who eats her farrow'. . ."[1] If Joyce's Dubliners presents a depressing picture of life in Dublin, seedy and shabby and immoral, certainly its effect upon the Irish should be one of awareness and knowledge. In this way Joyce

[1]Richard Ellmann, James Joyce (New York: Oxford University Press, 1959), p. 305.

hoped to contribute to the eventual liberation of his country. He protested, in a letter to the publisher, Grant Richards, the publisher's unwillingness to publish what the printers felt were indecent stories:

> It is not my fault that the odour of ashpits and old weeds and offal hangs round my stories. I seriously believe that you will retard the course of civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass.[1]

Many critics believe that Joyce's Dubliners is an attempt to explain and justify his own exile from Ireland. Joyce felt that had he remained in his country he would, indeed, be the epitome of his trapped characters. Born in Dublin, he was destined to become a priest but during his adolescence rebelled against everything connected with his environment: country, religion and family. His strict upbringing, the confining aspects of the church and the shabby and needy Dublin life are reflected in the author's determination to escape the paralysis of Dublin. In a work written after Dubliners, Joyce reiterated to his people that in order to be progressive as individuals and as a nation, they must sever the yoke that binds to institutions, namely, the church and the English government. Thus in his autobiographical novel, A Portrait of the Artist as a Young Man, Stephen tells

[1]James Joyce, Letters of James Joyce, Vol. I, ed. Stuart Gilbert (New York: The Viking Press, 1957), pp. 63-64.

his friend, Cranly,

> I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can.[1]

Joyce did not wholly blame his fellow Dubliners for their apathy. Instead, he criticized the economic and intellectual conditions in Ireland that prevented any great development of individuality. During the eighteenth century, England stopped manufacturing growth in Ireland because the English feared competition with their own industry. Consequently, England's protective laws and Ireland's lack of sufficient coal deposits ruled out any possible industrial revolution in Ireland. Ireland, during the nineteenth century, was a poverty-stricken agricultural dependent, exploited by English landowners and the Irish as well. Many attempts at rebellion were made because of the plight of the poor rural population. During this period, while Parnell, the nationalist leader, supported the peasants' cause, Dublin, the commercial and cultural center, served as spokesman between the rural peoples and England. Its trading and administrative activities, however, transmitted the profits of agriculture to the English. Hence Mr. Doyle in "After the Race" is one of those Dubliners who compromised with the

[1]James Joyce, A Portrait of the Artist as a Young Man, The Portable James Joyce, ed. Harry Levin (New York: The Viking Press, 1965), p. 518.

English, at the expense of his fellow countrymen, in order to make money. He is the perfect example of one who "had begun life as an advanced Nationalist," but "had modified his views early."[1] He had contributed to Dublin's inactivity, Dublin's dominance by the English, but, still, he wanted his son to rise above Dublin's environment.

Dublin did not begin to resist English control until the labor struggles of the early twentieth century; but even then the industrial workers were too few in number to do much damage. The famous rebellion at Easter 1916, in which sixteen men were executed by the English for their part in the Irish uprising, was a failure in terms of Ireland gaining its independence but it served at least, to give the Irish some semblance of unity.

None of Joyce's Dubliners are peasants; instead, they are the urban lower middle class, the shabby and needy, who drift along in apparent disinterest to their condition; and confinement within the rigid society of Dublin contributes to their individual deterioration. Paul Delaney describes the paralysis that Joyce was writing about,

> The "paralysis" anatomized by Joyce reflects, therefore, Dublin's ambiguous status: a city living off agriculture yet alienated from rural

[1]James Joyce, "After the Race," The Portable James Joyce, p. 53.

> ways, and relying on English goodwill to sustain its modest commercial and administrative activities.[1]

The dilemma facing the Dubliner is a situation in which experience impinges while environment has its hold. The result is an attitude of ambivalence in the character: to surrender to environment paralyzes while to rebel dispossesses. How the Dubliner handles the ambivalence determines whether he will escape entrapment or remain trapped. Every Dubliner, then, is analyzed by Joyce as to his responsiveness to a circumstance, and Dublin is judged for its obtrusion on the character. The stories progress from childhood to maturity in which unique situations produce the dilemma which faces the Dubliners: entrapment or freedom.

Thus there is foreseeable freedom for both boys in "The Sisters" and in "Araby," and for Mahoney in "An Encounter." Mrs. Kearney tries to break out of a male-dominated world in "A Mother" but fails just as Jimmy fails in "After the Race" when he tries to escape his environment by means of a change in social status. Lenehan remains paralyzed by choice in "Two Gallants," and the politicians in "Ivy Day in the Committee Room" are content with their lot. In "Clay," Maria is susceptible to influence, but, with no one interested in her welfare, she remains inept. "Grace"

[1]Paul Delaney, "Joyce's Political Development and the Aesthetic of Dubliners," College English, LX-II (November, 1972), 259-260.

presents a view of Dublin's religious life in which those firmly attached will not struggle for change. Timid Mr. Doran is trapped into marriage in "The Boarding House," while the young lady in "Eveline" cannot bring herself to elope. Little Chandler in "A Little Cloud" remains envious of his friends who escape. In "Counterparts," the little boy is trapped by his father's frustrations and brutality while Farrington is economically trapped by his job (or his boss). Mr. Duffy is paralyzed by his own self-desired exile in "A Painful Case," whereas in "The Dead" Gabriel attempts to discard his isolation; there is the feeling that Gabriel will succeed.

While most of the Dubliners come to some kind of awareness while casting about for the solution to their dilemma, only a few use their newly found knowledge to institute change. A study of each of Joyce's fifteen stories and its characters will perhaps produce insight concerning the problem of circumstance or environment and freedom or entrapment.

There are, of course, numerous critical interpretations of Joyce's Dubliners. In the following pages Joyce writers have contributed some details, but most are well known facts and thus not attributed to any specific critic. To Clive Hart, however, who has edited a series of critical essays in his book, James Joyce's Dubliners, this writer is indebted, not necessarily for the support found in Hart's

book but rather for its intrinsic value as thought-producing material. Besides Hart, who wrote the essay on "Eveline," the critics are John William Corrington, Fitz Senn, J. S. Atherton, Zack Bowen, A. Walton Litz, Nathan Halper, Robert Boyle, S. J., Robert Scholes, Adaline Glasheen, Thomas E. Connolly, M. J. C. Hodgart, David Hayman, Richard M. Kain and Bernard Benstock.

Warren Beck's Joyce's Dubliners: Substance, Vision and Art has proved invaluable in that he recognizes, as this paper affirms, that "Dubliners can be rightly evaluated only as the sum of fifteen evaluations"[1] (p. 36). Each story with its unique characters presents a specific circumstance and a particular environment.

Without the use of the Volume I edition of Letters of James Joyce, edited by Stuart Gilbert, there would be some difficulty here in assessing how Joyce felt about his trapped characters. He writes, "I have taken the first step towards the spiritual liberation of my country"[2] (p. 63). It is in the Letters, then, that one understands Joyce's empathy for his Dubliners.

The foregoing works of Hart, Beck and Gilbert unite the author and his characters and support the thesis in this

[1]Warren Beck, Joyce's Dubliners: Substance, Vision and Art (Durham, N.C.: Duke University Press, 1969), p. 36.

[2]James Joyce, Letters of James Joyce, Vol. I, ed. Stuart Gilbert (New York: The Viking Press, 1957), p. 63.

paper that the pattern which Joyce saw emerging in his life and which he incorporated in his work was the necessity of separating from the dominance of family, religion and country. The interpretation of the motives and goals that pervade, confuse and frustrate the author's fellow Irishmen extends the pattern to its finale: how the character handles his ambivalence, whether to surrender to environment which paralyzes, or to rebel which dispossesses one from familiar surroundings, determines what life will ultimately hold for him.

Hence the interpretation in this paper, unlike that of Epifanio San Juan, Jr., in his James Joyce and the Craft of Fiction, whose interpretation depends on the primacy of plot, relies on the analysis of character. In his essay on "Eveline," Hart remarks, "The interest in the story lies not in the events, but in the reasons for Eveline's failure to accept the offer of salvation"[1] (p. 48). William York Tindall in his A Reader's Guide to James Joyce follows the premise that, for Joyce, "the proper study was mankind"[2] (p. 1).

Other critics include Richard Ellmann, who, in an article in his book, James Joyce, apparently reads more into

[1]Cline Hart, "Eveline," James Joyce's Dubliners, ed. Cline Hart (New York: The Viking Press, 1969), p. 48.

[2]William York Tindall, A Reader's Guide to James Joyce (New York: The Noonday Press, 1959), p. 1.

the character when he refers to the corruptible Father Flynn than this writer can ascertain. Hugh Kenner in his Dublin's Joyce, unlike this writer, finds no evidence that a character of Joyce, for example, the boy in "The Sisters," will ultimately break out of his apathy and inactivity. He refers to the boy as becoming "a cheerful habitual inhabitant of the boot-heel world"[1]. And Bernard Benstock writes, in an essay entitled "Arabesques: Third Position of Concord" published in the James Joyce Quarterly, that the boy in "Araby" may dream of far-off places but "his physical confines will remain the streets of Dublin"[2]. Thus their views emphasize the varied critical assumptions of Joyce critics that prevail today.

[1]Hugh Kenner, "Dubliners," Dublin's Joyce (Boston: Beacon Press, 1956), p. 53.

[2]Bernard Benstock, "Arabesques: Third Position of Concord," James Joyce Quarterly, V:I (Fall, 1967), 31-32.

PREFACE

Dubliners was published in 1914 after nine years of futile attempts to have the series of stories accepted for printing. While most of Joyce's stories were written in 1905, he continued to make revisions until 1910 in the hope of appeasing the printers and publisher. The objections of his publisher, Grant Richards, and of the printers stemmed from what they termed "immoral" situations and language, and they disliked Joyce's use of Dublin's local places and people.

Joyce said that it was his intention to record the moral history of his country. Dublin, to him, was the center of what he called "paralysis," that is, inactivity. Some learn from the experience and escape the paralysis like the small boy in "The Sisters," whereas others can never change and are caught in the paralysis like the dutiful daughter in "Eveline." Presented, then, with a unique circumstance but bound by environment, the Dubliner is faced with a dilemma which results in an ambivalence within him. His solution to the dilemma determines his entrapment or freedom.

Dubliners represents the three stages in life: childhood, adolescence and maturity. It is interesting to note that, with the possible exception of Gabriel in "The Dead," those who we feel reasonably sure will escape entrapment are the children. Joyce apparently put his faith in the future generation that it would ultimately free his country.

Chapter 1

"The Sisters"

The circumstance that arises which brings about the young boy's dilemma in "The Sisters" is that his old friend, Father Flynn, lies critically ill and subsequently dies. While the priest lives the boy is, in a way, inclined to a life dedicated to the cloth. During the period, however, that the elderly priest lay dying, the boy has a chance to see into himself in relation to life around him. His growth in knowledge, and what he does with it, is what will eventually liberate him. Whereas the boy has a choice of either taking advantage of the circumstance and freeing himself from his environment, which in this case is the church, or of submitting to the paralysis to which he has been conditioned, the priest is simply a victim of paralysis.

The old priest has been hampered by an overly zealous conscience dedicated to the priesthood. "He was too scrupulous always," Eliza tells the others, "The duties of the priesthood was too much for him."[1] Father Flynn had been unable to handle the terrific responsibilities that he assumed when he took his vows. His life was, as Eliza called it, "crossed." The priest was a disappointed man whose problems became apparent when he broke the chalice; at the

[1]James Joyce, "The Sisters," The Portable James Joyce, p. 27.

same time, he broke under the strain of performing his obligations. The duties of the priests, in regard to the confessional and the Eucharist, awed the young boy to the extent that he wondered "how anybody had ever found in himself the courage to undertake them" (p. 23). But probably most important to his destruction was his sense of his own ruin.

The old priest's questions put to the young boy concerning the seriousness of different types of sin indicate, however, his ambivalence towards his role, for he had the answers from authorities. He apparently could not accept all that the Church provided. He told the boy that "the fathers of the church had written books as thick as the Post Office Directory and as closely printed as the law notices in the newspaper, elucidating all these intricate questions" (p. 23). Ellmann refers to what he calls the priest's "attempt in ambiguous little ways to transmit corruption to the susceptible boy."[1] One does not have to agree that because he taught the boy to pronounce Latin properly, explained the different parts of the mass, or even wished to make him a priest he attempted to corrupt the boy. He seemed to want the boy to think for himself when he questioned him about "what one should do in certain circumstances or whether such and such sins were mortal or venial or only

[1]Ellmann, p. 170.

imperfections" (p. 23). His influence upon the boy would seem understandable but not from his standpoint corruptible.

The old priest was as he was because of his environment; he had nothing else with which to compare his life. Being an old Dubliner, then, set in his ways, he probably was unwilling or unable to disengage himself from his niche in life. Only death set him free: "He just looked as if he was asleep, he looked that peaceful and resigned" (pp. 25-26).

While the old priest lay dying, the boy passed his house night after night and wondered about Father Flynn's paralysis. He reflected on the word paralysis: "It sounded to me like the name of some maleficent and sinful being" (p. 19). The boy was repulsed by the meaning of paralysis, but he had yet to connect the priest's disability with his entrapment. In the beginning, he thought only about paralysis of the body.

The old priest "had a great wish for him" (p. 20), that is that the boy become a priest. The old priest's disability, however, brought a halt to his representation of the impact of the environment of the Church on the boy. The circumstance, that of the priest's diminishing influence on the boy, occurred when he became ill. But an ambivalent attitude was detected in the young boy: of the paralysis, he reflected, "It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work" (p. 19).

Again, after the priest's death, the boy wanted to go into the house and look at his friend, "But I had not the courage to knock" (p. 22). Instead, he chose to escape the surroundings and walk along "the sunny side of the street, reading all the theatrical advertisements in the shop-windows" (p. 22). He had become aware of the paralysis of an environment such as Father Flynn's. His thoughts were about a different life, one far removed from his Dublin environment. He remembered his dream of the night before, "I felt that I had been very far away, in some land" (p. 24). An attitude of ambivalence, however, still lingered for the boy as he was annoyed with himself at the idea of experiencing "a sensation of freedom as if I had been freed from something by his death" (pp. 22-23).

He seemingly had become aware that the priest's paralysis of mind, which Eliza described, was a result of the rigid confinement of Father Flynn's environment: "It was that chalice he broke.... That was the beginning of it." "That affected his mind" (p. 28). Hence, when he accompanied his aunt to the wake, he hesitated to enter the room. Whereas the two sisters and the boy's aunt knelt to pray, he only pretended that he was praying. He thought about the "idle chalice" on the priest's breast. The chalice which, according to the church, holds the body and blood of Christ during the mass, had come to mean something less to the boy. He seemed to be less in awe of the mystery of the body and

blood. He had, consequently, come to a division of ways by which circumstance and freedom had won over environment and entrapment.

John William Corrington in his essay in Hart's book writes, however, that "it is a freedom of questionable value, since it leaves him still locked within the matrix of Dublin's dreary world."[1] It is true that one cannot know for sure if he will be freed from other aspects of paralytic Dublin, but, on the other hand, the boy's awareness seems to be complete so that the knowledge he has acquired about the broken priest's life will lead him to reject Dublin's inactivity. Not only are the boy's actions at the wake indicative of his separation from the others, but Nannie, who probably best represents what Joyce believed was impoverished and inactive Dublin, distracted the boy, for he "noticed how clumsily her skirt was hooked at the back and how the heels of her cloth boots were trodden down all to one side" (p. 24). Thus it would seem that the young boy's walk on the sunny side of the street and his dream of a faraway place would eventually result in his freedom from Dublin's paralysis.

[1]John William Corrington, "The Sisters," James Joyce's Dubliners, p. 25.

Chapter 2

"An Encounter"

Whereas the young boy in "The Sisters" achieves separation from Father Flynn, family and others that will ultimately free him from the paralysis of Dublin, there is no such achievement by the boys in "An Encounter;" instead, there is merely a rebellious attitude towards life. But the way each handles his attitude tends to reflect which of the boys in adult life will escape the domination of Dublin.

Of the four boys in the story, Mahoney, the extrovert, probably will, as an adult, escape the entrapment of his environment. The narrator, who is timid and introverted, appears ready, after their adventure, to stay within the confines of his life in Dublin. The two Dillon brothers, undoubtedly, would remain in their environment, for Joe had definite plans to enter the priesthood while his brother Leo, from the limited knowledge acquired about him from the story, feared to enter into the actual carrying out of the plot to play hooky from school; after a rebuke from Father Butler he succumbed to authority.

The circumstance which arises is a plan in which three of the boys would absent themselves from school for a day. A trip to the Pigeon House was the planned adventure. Joe Dillon, the intended priest, was not involved in the scheme, but he opened doors of escape for the other boys as

he introduced the Wild West to them. The boys arranged Indian battles, and no matter how well they all fought, the battles always "ended with Joe Dillon's war dance of victory."[1] "But," according to the narrator, "he played too fiercely for us who were younger and more timid" (p. 29). Joe was a leader among his peers, an extrovert, who would not become frustrated nor broken, like Father Flynn, by the burden of his priestly responsibilities. The Church was not a negative factor in Joe Dillon's environment. "His parents went to eight o'clock mass every morning...and the peaceful odour of Mrs. Dillon was prevalent in the hall of the house" (p. 29). Warren Beck in his Joyce's Dubliners: Substance, Vision, and Art remarks that "Here is a rare glimpse, in Joyce's work, of Catholic piety as a serene and steadily effective influence."[2]

Joe's brother, Leo, who was called the "idler," was content to follow along and was easily dissuaded from anything. Leo, however, did not meet the boys for the planned day of adventure. He was afraid that they would meet Father Butler or some other school authority during the day. Leo's ambivalent attitude was one of escape from school for a day but, at the same time, fear of what the escape would involve.

Although the adventures of the Wild West literature

[1]James Joyce, "An Encounter," The Portable James Joyce, p. 29.

[2]Beck, p. 80.

were, as the young narrator remarked, "remote" from his nature, still, "They opened doors of escape" (p. 30). The boys banded together "some boldly, some in jest and some almost in fear" (p. 29). He was one of the latter group of Indians, "who were afraid to seem studious or lacking in robustness" (p. 29). He soon tired of the warfare games, however, just as he was weary of school, "because I wanted real adventures to happen to myself" (pp. 30-31). The day to play truant was planned, then, since, "Real adventures," he decided, "do not happen to people who remain at home: they must be sought abroad" (p. 31). Even though Leo's reprimand over the forbidden book "paled much of the glory of the Wild West," (p. 30) the young narrator's desire for the escape which the adventure stories described returned "when the restraining influence of the school was at a distance" (p. 30). Consequently, the circumstance arose which would be a test of the young boy's dealing with his ambivalent attitude toward life.

The boys watched the ships for some time and when Mahoney suggested that it would be fun to run away to sea, the narrator reflected that "School and home seemed to recede from us and their influences upon us seemed to wane" (p. 33). But as the day wore on, it became apparent that there was not enough time to reach the Pigeon House, for they had to be home before the regular school dismissal time.

The encounter with the stranger, however, was the

turning point in the boy's ambivalent attitude about freedom. At first, he was curious about the pervert: "I was still considering whether I would go away or not when the man came back and sat down beside us again" (p. 37). When he became afraid, however, he needed the reassurance of his companion whom he had looked down upon before. The ugly reality of meeting the strange man terrified the boy. The man unfolded a mystery of sadism as he professed, first, a liberal attitude towards the liaison of girls and boys and then a degenerate view when he exclaimed that if he found a boy talking to a girl "he would whip him and whip him" (p. 38). His dissertation became like a ritual, "as if he were unfolding some elaborate mystery" (p. 38), when he described over and over again how he would whip the boy.

The narrator's fear of being unable to flee from the pervert overwhelmed him, but "Lest I should betray my agitation I delayed a few minutes pretending to fix my shoe properly" (p. 38). He ascended the hill calmly, but "My heart was beating with fear that he would seize me by the ankles" (p. 38). To escape from the stranger, a paralysis of a kind, was the essential escape that the boy was concerned about.

When Mahoney came to his assistance, the boy's awareness at that point amounted to a self-realization about his pride since earlier he had tried to impress the stranger that he was superior to Mahoney: "I was afraid the man would

think I was as stupid as Mahoney" (p. 35). He was penitent for his earlier feelings towards Mahoney: "he had always despised him a little" (p. 38). His dependence on Mahoney, then, indicated a return for the boy to the "safe" life that he knew. His penitent attitude Fritz Senn, in his essay in Hart's book, proposes, "reflects a return to familiar things, to school and the catechism, to the bases of faith in which the boy has been brought up."[1] After a day of freedom, the boy was ready to return to his disciplined life. His ambivalent attitude towards freedom was definitely settled, after the meeting with the stranger, in favor of a return to his life in Dublin and, as Senn affirms, "a return to the accustomed order, the opposite of escape.[2] It is probable that the narrator would continue to stay within his environment.

Tindall suggests that Joyce had the Church in mind when he described the pervert and that the old man resembles Father Flynn in, among other things, "perversity and preoccupation with ritual."[3] In that the pervert represents a paralysis from which the narrator sought escape just as the Church and Father Flynn represented entrapment from which the

[1]Fritz Senn, "An Encounter," James Joyce's Dubliners, p. 38.

[2]Ibid.

[3]Tindall, A Reader's Guide to James Joyce, p. 18.

young boy freed himself, there is a connection. But there is no evidence that Joyce saw perversity as a common ground to relate the priest and the stranger. Whereas there is intimation of the stranger's perversity with both Mahoney and the narrator as witnesses and Joyce implied the same in his letters, there is no such intimation about the priest either from the boy who was his closest friend or from Joyce. And the priest's preoccupation with ritual was that of the Church and its mysteries and is the reason that he was a broken man, paralyzed by his commitment to the Church. On the other hand, the pervert's preoccupation with ritual had to do with girls and whipping boys.

Whereas the young narrator was timorous and serious, Mahoney, his companion, was adventurous and enthusiastic. Mahoney displayed no fear during their day of freedom and during the encounter with the pervert. He was, as a matter of fact, the independent and confident one among the would-be truants. It was Mahoney who reassured the others that they were unlikely to meet Father Butler or any school authority during the day. And it was Mahoney who ran to the aid of the narrator when the boy became fearful of the stranger. Mahoney brought along his catapult "to have some gas with the birds" (p. 32). He began to play Indian as soon as they were out of sight; and when they came to the river he said that "it would be right skit to run away to sea on one of those big ships" (p. 33). Unlike his companion, Mahoney was

not frightened by the pervert. He dismissed the importance of the stranger with "I say...He's a queer old josser!" (p. 37). And Mahoney ran off across the fields in pursuit of a cat. But he responded to his friend's urgent call for help and "came running across the field" (p. 38).

There was no apparent ambivalence in Mahoney's attitude towards their day of freedom. The circumstance which came about, the day of freedom, lent itself to his desire to be free. In view of his independent, adventurous and fearless nature, it is foreseeable that Mahoney would some day free himself from the confinement of his environment.

Chapter 3

"Araby"

The third and last of the stories in Dubliners that have to do with childhood in Dublin is one of a boy's frustration over an unfulfilled goal: a gift for his love. The goal that the boy envisioned amounted to a temporary escape from the grim, ugly and confining realities of his environment to the bazaar, Araby; but everything about the environment destroyed his struggle to effect the goal. Consequently, unlike the boy in "The Sisters," who severed his relationships, the boy in "Araby" did not accomplish a separation from his environment. Although he was quiet and sensitive, the opposite of Mahoney, the extrovert in "An Encounter," still he was capable of anger and anguish when he discovered that his realistic achievement did not measure up to his idealistic aim: "I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger."[1]

Hence while the boy berated himself for trying to achieve the impossible, his anger amounted to frustration over his entrapment. Not only is it important that he arrived at an awareness and knowledge about himself and his environment but even more important that he was angry about his predicament, all of which indicates that the boy later will

[1]James Joyce, "Araby," The Portable James Joyce, p. 46.

probably have the determination necessary to free himself from his environment. Contrary, then, to what Bernard Benstock writes in his essay, "Arabesques: Third Position of Concord," in the James Joyce Quarterly, that "This romantic young heart may continue to dream of Persia or the Wild West, or of Araby, but his physical confines will remain the streets of Dublin,"[1] this analysis will show that his anger over his failure reveals hope that he will ultimately break away from his paralysis.

The circumstance which brings about the dilemma in the boy's life is the advent of the bazaar, Araby, "The syllables of the word Araby were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me" (p. 42), at which he planned to buy a gift for Mangan's sister. His desire to escape to an exotic place of beauty and freedom was enhanced by the prospect of taking a trip to the bazaar. Unlike the first two stories of childhood in Dublin, there is no ambivalence in the boy's attitude toward the circumstance. He made every preparation to attend the bazaar, and he was determined to make his purchase. His environment, familial and economic, however, suppressed and negated the boy's goal.

The dead end street, "being blind," where the boy lived set the pace for his journey to the bazaar. Joyce's

[1]Benstock, "Arabesques," pp. 31-32.

view of a forlorn and impoverished Dublin was the background for the young boy's misadventure. The boys' play brought them "through the dark muddy lanes behind the houses" (p. 40), and through the slum area where they "ran the gauntlet of the rough tribes from the cottages, to the back doors of the dark dripping gardens where odours arose from the ash-pits" (p. 40). And the deserted train that carried the boy to Araby moved "among ruinous houses" until it "drew up beside an impoverished wooden platform" (p. 44).

The boy asked for permission to go to the bazaar on Saturday evening. He had misgivings when, upon reminding his uncle about the bazaar, the uncle answered curtly: "Yes, boy, I know" (p. 42). At dinner time his uncle still had not come home. The boy, irritated and frustrated, gloomily passed the time until nine o'clock, when he heard his uncle unlock the door. He could interpret the sounds made by the uncle: "I heard him talking to himself and heard the hall-stand rocking when it had received the weight of his overcoat" (p. 43). He knew he must wait for his uncle to have dinner to ask him for the money. Because he had forgotten his nephew's request, the uncle discouraged the trip and joked a bit, but the boy "did not smile." At the intercession of his aunt, the boy was reluctantly given the money.

Although he at last overcame his uncle's interference, the boy was plagued by an intolerable delay of the train. When the train finally "moved out of the station slowly...it

crept onward" (p. 44) toward the bazaar. His fear that the bazaar would close prompted him to pay a shilling to enter when he could not find the sixpenny entrance. "Nearly all of the stalls were closed and the greater part of the hall was in darkness" (pp. 44-45). Consequently, with two pennies and a sixpence left, he paused at a stall that was still open, but he did not have enough money for a vase or a tea set. Then the boy heard a voice call that the light was out, and "The upper part of the hall was now completely dark" (p. 46). He failed in his goal.

The boy was thwarted by his uncle in his attempt to fulfill his goal. The uncle, as J. S. Atherton in Hart's book comments, is important in that he conveys Joyce's idea of Dublin: "Joyce saw the city as dominated by unpleasant, selfish, self-satisfied, self-indulgent and self-important father-figures whom the women and children feared and served."[1] Drunkenness, which Joyce felt characterized the Irish male, was a trait of the boy's uncle. Thus the boys, while at play, disappeared whenever the uncle appeared: "If my uncle was seen turning the corner we hid in the shadow until we had seen him safely housed" (p. 40). When the uncle in all of his confusion came home late the night of the planned trip to the bazaar, "I could interpret these signs" (p. 43). Again Joyce described the people when the boy went marketing with

[1]J. S. Atherton, "Araby," James Joyce's Dubliners, p. 41.

his aunt: "We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of labourers" (p. 41).

It is partly, then, his resistence against the uncle, who was mainly responsible for the boy's late arrival at the bazaar, that moves one to feel the boy's rebellion will later be against the stifling effects of Dublin. Although his desire to escape from his uncle and the ugly surroundings of the city to a place of beauty and freedom failed, his experience and lack of accomplishment angered him. Atherton remarks, "The very fact of the anger suggests that the boy's search for escape will not stop here, although years may have to pass before it can be successful."[1]

[1]J. S. Atherton, "Araby," James Joyce's Dubliners, p. 47.

Chapter 4

"Eveline"

In Joyce's "Eveline," the girl's ambivalence, indecision and, finally, her inaction brought about a psychological failure for her of an opportunity to escape her oppressive environment. She was mentally incapable of behaving any differently. When Frank rushed beyond the barrier and called to Eveline to come, "She set her white face to him, passive, like a helpless animal."[1] She was totally trapped. The girl had no self-possession, only the dependence of a "helpless animal" incapable of action. She assumed the position of one in a cataleptic-like state as "Her eyes gave him no sign of love or farewell or recognition" (p. 51).

The burden of making a decision to leave, which involved a promise made to her dying mother to keep the home together, "The pitiful vision of her mother's life laid its spell on the very quick of her being--that life of commonplace sacrifices" (p. 50), and leaving her father, "Her father was becoming old lately, she noticed; he would miss her" (p. 49), put great stress on her mind. The girl's guilt feelings about her responsibilities to the family were similar to those of Father Flynn in "The Sisters," whose responsibilities had to do with the Church. While his mind

[1]James Joyce, "Eveline," The Portable James Joyce, p. 51.

was "affected" by guilt feelings over the broken chalice, Eveline, because of guilt feelings about her family, became passive and inactive. Rather than any creative potentiality, then, she was only capable, by her inaction, of a nihilistic potentiality or, as Joyce referred to life in Dublin, of a living-death. She undoubtedly would live out her life in subservience to others, like Maria, the spinster in "Clay," trapped forever in an impoverished environment.

The circumstance that arises which brings about Eveline's dilemma is that Frank has asked her to go with him to Buenos Ayres. To accept Frank's offer would be to escape from her family, specifically her father, and from the Stores where she worked. While the girl remains at home, she is little more than a servant dominated by an alcoholic and tyrannical father who "had never gone for her...because she was a girl" and "latterly had begun to threaten her" (p. 48), and subjugated by those with whom she works, especially Miss Gavan, who "had always had an edge on her, especially whenever there were people listening" (p. 47). She was offered then the opportunity to free herself from her environment, which in this case was mostly her father, or of remaining its victim. The girl was caught between the desire for someone to protect her and the urge to fulfill her duty of maintaining the motherless household; thus, she was confronted with a dilemma. The girl's attitude of ambivalence and indecision prevailed until the very end when she

gripped the iron railing and knew she would not leave, "No! No! No! It was impossible" (p. 51).

To begin with, Eveline had decided to go away with Frank. While she reminisced about her past and present life, the girl remembered how she and the neighbor children would play in the field and how her father would hunt for them with his blackthorn stick. Usually Keogh kept watch, however, and he would warn the children when he saw her father coming, not unlike the boys in "Araby" who disappeared whenever the uncle appeared. Still, she decided, "Her father was not so bad then; and besides, her mother was alive" (p. 46). But Eveline's father, like the boy's uncle in "Araby," "was usually fairly bad on Saturday night" (p. 48). Even now at nineteen, she felt she was in danger of her father's violence, for "He had begun to threaten her and say what he would do to her only for her dead mother's sake" (p. 48).

The family demands on the girl were excessive: she was overworked at home, worked hard at her job and gave all of her wages to her father. The girl's father was what Joyce described as the typical Dublin male: unpleasant, domineering, self-important, self-indulgent and worthless. He accused the girl of squandering the money and balked at contributing any money to the support of the household. Her attitude was one of acquiescence until she met Frank, who offered escape from the drudgery of her home and job.

Since Eveline's father had forbidden her to have anything to do with Frank, their meetings had to be secret. Frank, who "was awfully fond of music and sang a little" (p. 49), took her to see the opera, The Bohemian Girl, and "She felt elated as she sat in an unaccustomed part of the theatre with him" (p. 49). Frank had escaped the paralysis of Dublin, for he had traveled all over, made Buenos Ayres his home, and, as he told the girl, "had come over to the old country just for a holiday" (p. 49). He told her tales of distant countries and about a home in Buenos Ayres that was waiting for her. Still, she remembered that "Sometimes," her father, "could be very nice" (p. 49), and not long ago when she had been ill, "He had read her out a ghost story and made toast for her at the fire" (p. 50). The fact that the girl's father was decent to her on occasion bound her. Consequently, she was torn between the kind and light-hearted Frank and a feeling of duty to her father.

While the girl weighed the reasons for leaving Dublin against those for staying, she heard the Italian organ player down the street playing just as he had the night her mother died. She wondered about the music, "Strange that it should come that very night to remind her of the promise to her mother, her promise to keep the home together as long as she could" (p. 50). But "The pitiful vision of her mother's life" (p. 50), whose release came only through her death, terrified the girl; she was determined to escape: "Frank

would save her" (p. 50).

At the boat side, however, the girl's ambivalent attitude again took over: "She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty" (p. 51). Because she was brought up a dutiful daughter, the demands of her environment left no possible avenue of escape. The sea, then, that offered her escape, at the same time, would be the means to dispossess Eveline. As a result, her fear of freedom came to a climax as "All the seas of the world tumbled about her heart" (p. 51). She was afraid that Frank "was drawing her into them: he would drown her" (p. 51). The sea offered freedom, but, as Tindall comments, "Eveline fears what alone could save her."[1]

To be free, we can only surmise, would have completely overwhelmed the girl. Emotionally escape for her was impossible; she was psychologically unable to bring about a change in her life.

[1]Tindall, "Dubliners," A Reader's Guide to James Joyce, p. 22.

Chapter 5

"After the Race"

Joyce's "After the Race" is another story of a Dubliner, Jimmy Doyle, a young man of twenty-six, who tries to escape the entrapment of his environment and fails. Jimmy, by means of a change in his social position, attempted to move into an international set of racing car enthusiasts. Only one other of the stories in the Dubliner series, "A Mother," involves a reaching for a change in social position. The two stories differ, however, in that Jimmy attempted escape from his Irish environment by means of the business world and politics, that is, by offering money and by submerging his nationalism, whereas Mrs. Kearney attempted the climb within the Irish environment for her daughter by means of performing in the arts and, at the same time, showing her nationalism.

The circumstance which brings about the dilemma in Jimmy's life is the race in which he rides with important Continental race car drivers; his goal is to move up from his middle-class Irish upbringing to the upper-class status of his companions. Although he had known the men briefly when his father had sent him to Cambridge for a term, their apparent "acceptance" of Jimmy came only when his father proposed to invest in their newly organized motor company in Paris. Jimmy should have known from the beginning, however,

that he was out of place, since "Segouin had managed to give the impression that it was by a favour of friendship the mite of Irish money was to be included in the capital of the concern."[1]

Be that as it may, there was no ambivalence in Jimmy's attitude towards his association, only a striving to complete his goal. His Irish environment, however, had too firm a hold to have allowed Jimmy to change his social status. Hence his nationalism cropped up when he became involved in an argument with the Englishman, Routh: "Jimmy, under generous influences, felt the buried zeal of his father wake to life within him: he aroused the torpid Routh at last" (p. 56). And the money that was to be invested was gone as Jimmy lost heavily at an all-night game of cards. Consequently, when Villona called out, "Daybreak, gentlemen!" (p. 59), while it should have been the beginning of a new life for Jimmy, it was the end of that life for him.

Jimmy's misguided social values were founded when his father, in an effort to obtain the best for his son and himself, compromised with the English, at the expense of his fellow countrymen, to make money. Mr. Doyle had made his money as a butcher opening shops in Dublin and the surrounding area, and "He had also been fortunate enough to secure some of the police contracts" (p. 53). Doyle went

[1]James Joyce, "After the Race," The Portable James Joyce, p. 54.

along with the English and made his fortune. The Irish opportunist "who had begun life as an advanced Nationalist, had modified his views early" (p. 53). Thus Mr. Doyle contributed to Dublin's inactivity and paralysis and their dominance by the English. Still, he wanted his son to rise above Dublin's provincialism. His social pretensions for himself and his son, however, only resulted in confusing Jimmy with what he did not comprehend and could not possibly cope with.

That Jimmy was out of place with his newly found associates was indeed true: step by step Joyce showed how Jimmy was turned back in his attempt to join the group of foreign sophisticates and escape his Dublin environment. First of all, while the two Frenchmen sat in the front seat, Jimmy and Villona, the impoverished Hungarian, were relegated to the back:

> The Frenchmen flung their laughter and light words over their shoulders and often Jimmy had to strain forward to catch the quick phrase. This was not altogether pleasant for him, as he had nearly always to make a deft guess at the meaning and shout back a suitable answer in the face of a high wind (p. 54).

In the second place, Segouin told Jimmy that it was a favor from them that the Doyles were allowed to invest in the auto concern. Money was the only attraction that Jimmy had for Segouin.

Next, the Frenchman, instead of driving Jimmy all the way home, dropped him and Villona off to walk part of the

way. "They walked northward with a curious feeling of disappointment in the exercise" (p. 55). If Segouin had had a high regard for Jimmy, he would have driven him home. Then, the next step was the argument with Routh about politics during which Jimmy's dislike for the English and their dominance came out: "The room grew doubly hot" (p. 56).

Instead of the fast cars of the wealthy Europeans, Jimmy, as evidenced by the ticket-taker's recognition of Jimmy, "Fine night, sir!" (p. 57), was used to the street cars and trains of the Irish clerks and laborers, when he and his companions were on their way to the yacht. Finally, however, it was the loss at cards of his money, which had been earmarked for investment in the motor business, that brought about the complete failure of Jimmy's attempt to move out of his environment by a change in his social position. When his money ran out, Jimmy lost the only asset that would have enabled him to keep up some kind of social pretense with his companions.

> Play ran very high and paper began to pass. Jimmy did not know exactly who was winning but he knew that he was losing. But it was his own fault for he frequently mistook his cards and the other men had to calculate his I.O.U.'s for him (p. 58).

Jimmy could not make it on the social level of his party companions. He would have to live with that knowledge and his debts. But, unlike the boy in "Araby" whose "eyes

burned with anguish and anger"[1] when he came to an awareness about himself, there is no indication that Jimmy came to any awareness, only disappointment over the "folly" of his losses. And as Beck comments, "nor are their signs that his disappointment will greatly enlighten him."[2] Hence there is no indication that Jimmy will, at a later time, even for more conventional reasons than a change in social position, break out of the paralysis of his Dublin environment.

[1]Joyce, "Araby," The Portable James Joyce, p. 46.

[2]Beck, Joyce's Dubliners, p. 123.

Chapter 6

"Two Gallants"

Probably the worst example of paralysis that Joyce wrote about is one that has to do with two men living off other people. That Joyce thought the story was a necessary part of his book is evident when he wrote his publisher, Grant Richards,

> To omit the story from the book would really be disastrous. It is one of the most important stories in the book. I would rather sacrifice five of the other stories (which I could name) than this one.[1]

In his story, "Two Gallants," Joyce showed the seedy social and economic condition of Dublin, wherein the servant girl was what she was because of her impoverished state; Corley took advantage of her naivety, "She thinks I'm a bit of class,"[2]; to live off her earnings; and Lenehan flattered Corley so that he could sponge off his companion. Thus the servant girl was paralyzed by her environment and probably could not escape entrapment since she had no other means of support, but Lenehan could have freed himself from his dependence on Corley just as Corley could have stopped living off the Dublin servant girls. Neither of the men, however,

[1] Letters of James Joyce, p. 62.

[2] Joyce, "Two Gallants," The Portable James Joyce, p. 61.

showed any inclination to change; consequently, they undoubtedly would never, out of choice, detach themselves from the paralysis of their lives.

The circumstance which arises for Corley and Lenehan, that of the slavey girl stealing the gold coin, is only one circumstance among many in which the two men have the choice of quitting their dependence on others for support, hence escaping their paralysis, and seeking independence and freedom. The circumstance in this story, then, does not impinge, like the circumstance that presents itself in most of the other Dubliner stories, since Corley and Lenehan actively create the circumstance themselves; it offers, however, a choice once again of forsaking an environment that claims a firmer hold each time the circumstance arises. There is no dilemma for Corley and hardly any for Lenehan; consequently, there is no attitude of ambivalence towards the circumstance. In this case, rather than a rebellious attitude of its victims towards their environment, there is simply a surrender.

Lenehan could have escaped the paralysis, but he waited on Corley out of choice. To support the ego of his friend, "You're what I call a gay Lothario and the proper kind of a Lothario, too!" (p. 62), was little enough to do in return for a bit of the money that Corley got from a victim. Lenehan showed appreciation of Corley's stories of conquest: "When he was quite sure that the narrative had

ended he laughed noiselessly for fully half a minute" (p. 60). Because he needed reassurance that his companion would accomplish his conquest of the slavey and thus give money to him, Lenehan was persistent in his questions to Corley, "Are you sure you can bring it off all right?" (pp. 63-64). At the same time, Lenehan realized that a little tact was necessary when he put his questions to Corley, "He did not wish to ruffle his friend's temper, to be sent to the devil and told that his advice was not wanted" (p. 64). Lenehan's dependence on Corley was not only for a share in the money that Corley extracted from the girls but for a share in Corley's self-confidence and assurance. A. Walton Litz in his essay in Hart's book comments, "He feels his own sense of failure must be assuaged through Corley's success."[1]

Lenehan's livelihood was provided by Corley and others who found, "He was a sporting vagrant armed with a vast stock of stories, limericks and riddles" (p. 60), ready to entertain them. While it was true "Most people considered Lenehan a leech" (p. 60), his cleverness and eloquence had helped his friends to overlook it. Thus he made a living by talking: "His tongue was tired for he had been talking all the afternoon in a public-house in Dorset Street" (p. 60). The fact that others bought him drinks did not

[1]A. Walton Litz, "Two Gallants," James Joyce's Dubliners, p. 71.

bother Lenehan, "He was insensitive to all kinds of discourtesy" (p. 60). He was morose at times, however, because he had to keep up a bold front, even when he did not feel like it, in order to make a "living": "He knew that he would have to speak a great deal, to invent and to amuse, and his brain and throat were too dry for such a task" (p. 67).

Lenehan, however, was not completely insensitive to the unfortunate plight of others, for when he heard Corley's story about the girl whom Corley had put "on the turf," one has the feeling that, although Lenehan half-mockingly called Corley a "base betrayer," he was partly serious in his judgment of his companion's treatment of the girl. And when he sat in the shop eating the peas, he seemed to have regrets about his life which, momentarily, brought about a dilemma for Lenehan:

> He was tired of knocking about, of pulling the devil by the tail, of shifts and intrigue. He would be thirty-one in November. Would he never get a good job? Would he never have a home of his own? He thought how pleasant it would be to have a warm fire to sit by and a good dinner to sit down to (p. 68).

But Lenehan's thoughts immediately returned to the advantages of living off others: "He might yet be able to settle down in some snug corner and live happily if he could only come across some good simple-minded girl with a little of the ready" (p. 68).

On the other hand, Corley was, in this writer's opinion, completely amoral. He did not for a minute regret

the fact that he was living off girls. The only consciousness he showed was to demonstrate his skill in seducing the servant girls and getting their money. He told Lenehan about the night he met his latest conquest and how she brought him cigarettes and cigars and paid his tram out and back; "There's nothing to touch a good slavey" (p. 62), Corley said, as he bragged about his success and told his companion, "I know the way to get around her. She's a bit gone on me" (p. 62). Corley's dependence on Lenehan amounted to flattering and cheering gestures which Lenehan heaped upon him and, as a consequence, magnified Corley's accomplishments in his own mind.

If he was at all regretful about his affair with the girl off the South Circular, "She was...a bit of all right" (p. 63), the mood passed quickly, for Corley immediately returned to thoughts of his latest victim and slyly assured Lenehan that the girl would wait for him at their meeting place: "I always let her wait a bit" (p. 63). Later Corley, after a successful evening with the housemaid, met Lenehan and, in answer to Lenehan's anxious query as to whether it had "come off," "He extended a hand towards the light and, smiling, opened it slowly to the gaze of his disciple. A small gold coin shone in the palm" (p. 71).

Thus the two "gallants," or male street walkers as one critic calls them, being of able body but of weak mind are examples of what Joyce must have felt was a hopeless

acceptance of environment in Dublin: hopeless in that no one could change the two men and acceptance in that both Lenehan and Corley accepted their way of life. While one may feel that Lenehan is more sensitive in his relationships with others than Corley, this writer disagrees with Litz in his essay when he points out that in the case of Lenehan, "Our sympathy is inevitably elicited by the pathetic aspects of his experience."[1] Lenehan's leech-like activities leave little room for sympathy when he could have easily severed his relationship with Corley, which would have in effect withdrawn his approval of the continuing degradation of the servant girl. Until the very end, Lenehan was nervous over the fact that he might not receive his fair share of the slavey's contribution. The thought struck him that maybe "Corley had seen her home by another way and given him the slip" (p. 69).

The simple fact remains that both men remained, out of choice, a part of the paralysis created out of the satisfaction they experienced while living off others.

[1]Ibid., p. 71.

Chapter 7

"The Boarding House"

The story of Mr. Doran in "The Boarding House" is the tale of a bachelor about thirty-four years old, who was trapped into marriage by a scheming mother and an enticing daughter. His indiscretion with Polly cost him dearly even though he remembered, "It was not altogether his fault that it had happened."[1] The affair, as Mr. Doran recalled, began casually enough with Polly's acts of thoughtfulness such as warming his dinner on nights when he was late, bringing punch to him on cold evenings and, then, the casual caresses and good night kisses that brought on his "delirium" until, finally, late one night as he was preparing to go to bed, Polly, wearing "a loose open combing-jacket of printed flannel" (p. 77), came to his room "to relight her candle at his for hers had been blown out by a gust" (p. 77).

Polly's mother, although people in the boarding house talked about the affair, did not interfere, for she and her daughter had an unspoken understanding in that Mrs. Mooney approved of what was going on between her daughter and Doran. She simply watched the couple until "At last, when she judged it to be the right moment, Mrs. Mooney intervened"

[1]James Joyce, "The Boarding House," The Portable James Joyce, p. 77.

(p. 74). She was very sure that Mr. Doran would make reparation for having taken advantage of her daughter's young age and inexperience because she knew that social opinion would be on her side; Mrs. Mooney "did not think he would face publicity" (p. 74), for, indeed, he was a serious gentleman, "not rakish or loud-voiced like the others" (p. 75). The "outraged mother" had made up her mind that "only one reparation could make up for the loss of her daughter's honour: marriage" (p. 75).

The circumstance, then, which brings about Mr. Doran's dilemma, whether to "marry her or run away" (p. 76), is his affair with Polly. There was no other way to settle the matter: "He could not brazen it out" (p. 76), for the affair would be discussed, his employer would hear about it and probably fire him from his job. Consequently, he had to decide whether to run away and remain free, or to stay and be trapped by marriage to Polly.

Bob Doran wanted to remain single. Regardless of that fact, however, he knew if he married Polly his family would consider her inferior: the girl's father was a disreputable drunkard who had ruined the butcher shop business and "her mother's boarding house was beginning to get a certain fame" (p. 77). Still, Mr. Doran thought that possibly they could be happy, for he remembered the kisses and "her eyes, the touch of her hand and his delirium" (p. 78). The "delirium" passed and "he longed to ascend through the roof and fly

away to another country where he would never hear again of his trouble" (p. 78).

Mr. Doran was surrounded by the domineering Mrs. Mooney, by a threatening Jack Mooney, by the censuring Church and by Polly, whose sobbing threat was that "She would put an end to herself" (p. 77). Thus the net was tightly secured about Doran and escape was highly improbable. Tindall puts it very well in his A Reader's Guide to James Joyce when he comments, "Never was pressure of environment more obviously displayed."[1]

While Polly's "What am I to do?" (p. 77) was meant to fill Doran with remorse and put him in an inescapable position, his "What am I to do?" (p. 78) reflected an ambivalent attitude towards his dilemma as to whether to run or stay. Although his instinct "warned him to hold back" (p. 78), the influence that the Church exerted upon him was important, and he knew that he had to make amends because "the sin was there" (p. 78). Still, when Polly told him that she had confessed all to her mother and that Mrs. Mooney "would speak with him that morning" (p. 77), Mr. Doran "had a notion that he was being had" (p. 77). Doran, however, frightened and frustrated, went down the stairs to meet Mrs. Mooney and passed Polly's brother, whose "thick bulldog face" (p. 79)

[1]Tindall, "Dubliners," A Reader's Guide to James Joyce, p. 26.

watched the victim from the top of the stairs. Doran remembered how violent Jack Mooney had become one night when someone "had made a rather free allusion to Polly" (p. 79).

Whereas Polly had confessed to her mother, Doran had confessed to the priest: "The recollection of his confession of the night before was a cause of acute pain to him" (p. 76). Mr. Doran was conscience-stricken over the affair, and "his sense of honour told him that reparation must be made" (p. 78). Hence Bob Doran, unlike the young lady in "Eveline," who would have escaped the paralysis of her environment had she married Frank, was caught by the paralysis of an impending marriage.

Environment impinged to the extent that, if he rebelled and ran away, "All his long years of service" (p. 76) would be "gone for nothing" (p. 76); Doran was too firmly settled with thirteen years' employment in a Catholic wine-merchant's office to have "All his industry and diligence thrown away!" (p. 76), and to start anew. Thus while Bob Doran was managed by Mrs. Mooney and Polly, his decision, by which he was trapped in a paralysis of marriage to Polly, meant that he did not wish to leave his environment, for, by his own admission, he could have left Dublin. His choice, of course, either to stay and marry Polly or to run away and remain single was determined by Dublin's moral conventions.

Chapter 8

"A Little Cloud"

Whereas Joyce's story, "The Boarding House," shows how Bob Doran's paralysis of marriage was brought about, "A Little Cloud" is the tale of Little Chandler, who was already caught in a marriage of paralysis. For Little Chandler, however, unlike Bob Doran, who was somewhat led into his predicament, there is little sympathy here, inasmuch as he wallowed in self-pity over his fortune and in envy over his friend's escape from Dublin. When, at the end of the story, "tears of remorse started to his eyes,"[1] they were tears, this writer contends, of self-pity, for he lamented that everything was useless: "He couldn't do anything" (p. 95). Tindall, however, in his A Reader's Guide to James Joyce, concludes that the tears are because Little Chandler "feels shame and remorse immediately perhaps for his failure to mind the baby but ultimately for his wasted life."[2]

But it is the feeling here that Little Chandler had little concern for the baby or anyone else and that, while his tears were undoubtedly over "his wasted life," they were

[1]James Joyce, "A Little Cloud," The Portable James Joyce, p. 96.

[2]Tindall, "Dubliners," A Reader's Guide to James Joyce, p. 28.

tears of an egotistical, self-centered daydreamer who did nothing to improve his state and who merely felt "How useless it was to struggle against fortune" (p. 81). His lack of compassion for others was apparent, first of all, as his train of thoughts are revealed when, after leaving his fellow workers at the office to join Gallaher at Corless's, he passed "a horde of grimy children" who "stood or ran in the roadway or crawled up the steps before the gaping doors or squatted like mice upon the thresholds" (p. 81); Little Chandler "gave them no thought" (p. 81). While the children were victims of far more unfortunate conditions than Little Chandler, he simply "picked his way deftly through all that minute vermin-like life" (p. 81).

Nor did he have any apparent compassion for his little son when, because he was unable to quiet the child, Little Chandler's "arms trembled with anger" (p. 95) and he shouted at the baby, who "had a spasm of fright and began to scream" (p. 95). Thus did Little Chandler, like Farrington in "Counterparts," tend to take out his feelings of frustration and inadequacy on others.

The circumstance which brings about his dilemma is a reunion with his friend, Gallaher, who had become a successful journalist while away from Dublin. The reunion intensified Little Chandler's dissatisfaction with his life and heightened a rebellious attitude toward his married state. His dilemma centered about the notion that "There

was no doubt about it: if you wanted to succeed you had to go away" (p. 83). Little Chandler complained that because of his family, "He was a prisoner for life" (p. 95). As he looked at his wife's photograph, he found her face too "unconscious and ladylike." Her eyes, unlike the dark Oriental eyes that Gallaher described, had no passion; the calmness of his wife's eyes irritated him. While Little Chandler pondered as to why he had married his wife, since her eyes "repelled him and defied him" (p. 94), he decided that the furniture which his wife had picked out was too "prim and pretty" also. Thus Little Chandler felt "A dull resentment against his life" (p. 94) as he asked himself a number of questions:

> Could he not escape from his little house? Was it too late for him to live bravely like Gallaher? Could he go to London? (p. 94).

An attitude of ambivalence was there, however, as Little Chandler reflected that "There was the furniture still to be paid for" (p. 94). Still, he entertained the thought that he could escape from his humdrum life: he would write a poem that would be original and one that would elucidate his idea, but he "was not sure what idea he wished to express" (p. 83). He thought that perhaps he would appeal to a small group of "kindred minds" and that perhaps the English critics would acknowledge him as a poet of the "Celtic school."

Little Chandler was timid and melancholy and inclined

to indulge in reverie instead of reality. Consequently, while he fantasied on, the notion "that a poetic moment had touched him" (p. 83) occupied his thoughts until "Every step brought him nearer to London, farther from his own inartistic life" (p. 83) Little Chandler, however, was a daydreamer who had no conscious intentions of fulfilling his dreams.

Although he had never been in Corless's, Little Chandler "knew the value of the name" (p. 82) and had often seen "richly dressed ladies escorted by cavaliers" (p. 82) go in, so that he was impressed with the fact that he was to meet Gallaher there. Their meeting, however, only served to increase Little Chandler's discontent; while Gallaher described the gaiety and excitement of Paris, Little Chandler looked with envy at his companion. And he rationalized that, except for his timidity, he could write something better than Gallaher's "tawdry journalism." It was unjust because Gallaher, Little Chandler told himself, "was his inferior in birth and education" (p. 91); yet there was such a "contrast between his own life and his friend's" (p. 91).

Thus Little Chandler engaged in daydreaming and self-pity, whereas Gallaher, despite his boastfulness and bawdiness, was a realist; he was enterprising enough to have escaped Dublin's paralysis. Undoubtedly, Gallaher, an extrovert, having come back for a holiday "in dear dirty Dublin" (p. 85), would always come and go a free spirit,

whereas Little Chandler would continue to feel how useless it was to try to rise above the paralysis of his environment.

Chapter 9

"Counterparts"

The feared father-figure that appears in many of Joyce's stories in the Dubliners emerges in "Counterparts" as the central character. He is the dominant, selfish and self-indulgent Farrington whose story, contrary to Warren Beck's summation, in Joyce's Dubliners, to the effect that "this story is not more psychological than sociological,"[1] is, in this writer's opinion, the study of a man's mind and thus more psychological than sociological. That is not to say the story does not have its sociological bent, as do all of the stories in the Dubliners. Indeed, the shabby social and economic conditions of the environment do have bearing on the psychological aspect of Farrington's story: he was beset by a shrill-voiced and pompous employer who took advantage of his position to bully an employee. The more important fact is, however, that the story follows a buildup of fury within Farrington whereby he eventually, in order to relieve his frustrations and feelings of inadequacy, brutally attacked his small son.

"Counterparts" does not present a circumstance, like most of the stories, in which the character is given an opportunity either to escape or to remain trapped in his

[1]Warren Beck, Joyce's Dubliners, p. 186.

environment; instead, the story presents a clear picture of a male Dubliner at his worst and his frustrations. Farrington was economically trapped by his job, whereas his little boy was trapped by his father's frustrations and brutality. The circumstance that did occur, however, was one in which Farrington had a choice either of remaining status quo in his economic environment or of worsening his position; his manner of handling the circumstance determined the degree to which he was further economically trapped.

Hence the circumstance that arises which brings about Farrington's dilemma is that his employer, Mr. Alleyne, threatened him with dismissal if he did not finish his work at a designated time. His choice, then, was to finish the contract on time or risk dismissal from his job. Farrington procrastinated: his five trips to the pub confused him and he knew he could not finish the contract on time because "His head was not clear and his mind wandered away to the glare and rattle of the public-house."[1] Farrington resented any authority and his reply to Mr. Alleyne's command to come to his office was a "Blast him!" (p. 97). The dispute with Alleyne over the unfinished work infuriated Farrington to the extent that he wanted "to clear out the whole office single-handed" and "revel in violence" (p. 101), but instead he smoldered

[1]James Joyce, "Counterparts," The Portable James Joyce, p. 101.

with anger until "All the indignities of his life enraged him" (p. 101).

A buildup of rage within Farrington, thus, was in the making. Threatened and humiliated by Alleyne, Farrington wanted to curse aloud and "to bring his fist down on something violently" (p. 101), which he did later when he took out his revenge on one small boy. Because he blamed his inadequacies on others, he took out his frustration on one who could not fight back. Farrington, while more brutal, bears a resemblance to other male Dubliners such as the uncle in "Araby" whose presence brought fear to the nephew and his friends: "If my uncle was seen turning the corner we hid in the shadow,"[1] and to the father in "Eveline" whose daughter "sometimes felt herself in danger of her father's violence."[2] Like those two men, Farrington's need for a job was relegated to his need for drink. He, like the father in "Eveline" who resisted contributing to his family's support, was unconcerned about his family's welfare.

Farrington, a large bulky man with a dark red "hanging face," whose "eyes bulged forward slightly and the whites of them were dirty" (p. 97), pawned his watch when he became desperate for money: "He felt his great body again aching

[1]James Joyce, "Araby," The Portable James Joyce, p. 40.

[2]James Joyce, "Eveline," The Portable James Joyce, p. 48.

for the comfort of the public-house" (p. 103). Since he found solace in drinking, while the money lasted and the drinks were there, Farrington was able to set aside thoughts about his disagreeable day. With the prospect of taking out the girls from the Tivoli, "Farrington's heavy dirty eyes leered" (p. 108). When his funds were depleted, however, and "He had not even got drunk" (p. 108), he "cursed his want of money and cursed all the rounds he had stood" (p. 107).

Farrington's frustrations, which began with his unfinished work and the necessity of making "an abject apology to Mr. Alleyne for his impertinence" (p. 103), grew as his money vanished. He was angry that he lost out with the girls, humiliated in his defeat by Weathers, "such a stripling" (p. 107), in a tournament of strength, and, although "he loathed returning to his home" (p. 108), the man was enraged to find his wife not there.

As Farrington, after his defeats of the day, waited for the tram to take him home, "He was full of smouldering anger and revengefulness" (p. 108). His desire to lash out at someone was apparent as he went over the events of the day:

> He felt humiliated and discontented; he did not even feel drunk; and he had only twopence in his pocket. He cursed everything. He had done for himself in the office, pawned his watch, spent all his money; and he had not even got drunk. He began to feel thirsty again and he longed to be back again in the hot reeking

> public-house. He had lost his reputation as a strong man, having been defeated twice by a mere boy. His heart swelled with fury and, when he thought of the woman in the big hat who had brushed against him and said Pardon! his fury nearly choked him (p. 108).

When Farrington, upon his return home, found that his wife was not there but at the chapel, his fury was without bounds. His actions, then, carried out feelings he had experienced when he was humiliated by Mr. Alleyne: "He felt savage and thirsty and revengeful, annoyed with himself and with everyone else" (p. 103), and he picked on a small, innocent and defenseless boy in order to relieve his own frustrations. Thus Farrington terrorized his son with brutal abuse, "striking at him vigorously with the stick" (p. 109) while he mimicked the child's explanation of the mother's absence. Hence Joyce presented a study of the mind of a man whose feelings of inadequacy and frustrations resulted in brutal actions.

Farrington undoubtedly would not at any time rise above the paralysis of his economic environment. One cannot know for certain about the child's future, whether he would remain trapped or escape from his environment, since his introduction into the story was but a brief episode in which he was terrorized by a cruel father.

Chapter 10

"Clay"

A contrast to Farrington in "Counterparts," whose frustrations noisily mounted until his final brutal act, is Maria, the spinster in "Clay," whose quiet, unassuming and self-effacing manner continued to the very end of her story. Of all the Joyce characters in Dubliners, Maria did not struggle in her environment nor did she feel trapped; she simply accepted her life as it was, despite the fact that she wanted to marry. She took satisfaction in what she believed was other people's need for her: the matron in the laundry called her "a veritable peace-maker!"[1] because she attempted to make harmony among the women whenever any of them quarrelled, and Joe, for whom she was nursemaid while he was young, who used to say: "Mamma is mamma but Maria is my proper mother" (p. 111) and now that he was married, "Often...had wanted her to go and live with them" (p. 111).

As Adaline Glasheen remarks in her article in Clive Hart's book, James Joyce's Dubliners, "No specifically Irish paralysis is to blame for the fact that Maria is man-hungry and is not fed."[2] Maria, however, worked in a Protestant

[1]James Joyce, "Clay," The Portable James Joyce, p. 110.

[2]Adaline Glasheen, "Clay," James Joyce's Dubliners, p. 106.

institution for Protestant employers, the Dublin by Lamplight laundry, a home for "retired prostitutes," which because of Catholic sanctions on sex, make this place of employment an ironic comment on Maria being "man-hungry." Since the English Protestants controlled Ireland, the contention here is that there was paralysis of a kind in Maria's situation even though her life seemed neat and orderly and uncomplicated by either dissatisfaction or expectation of something better. Joyce constantly reminded the Irish of their paralysis by English domination. "Clay," then, cannot be classified simply, as Miss Glasheen comments, "an art-for-art's-sake piece of work,"[1] for, while the story does not reveal that the protagonist was caught in a dilemma of circumstance versus environment and of freedom or entrapment, it does reveal not only the lowly form of occupation that the Irish were relegated to but that they did not expect anything better. It was necessary that Joyce point out to the Irish the extent of their paralysis.

There was no circumstance by which Maria could choose to better herself unless, of course, one counted the game of chance with the ring; it did not, however, present Maria with a choice, only with a chance. The celebration of Hallow Eve began for Maria at the laundry where the women ate the barmbrack in which a ring that meant its finder would marry

[1]Ibid., p. 105.

was baked. Although Maria told the others that she did not want the ring or a man, "when she laughed her grey-green eyes sparkled with disappointed shyness" (p. 112). Maria would never marry: she was shy and timid around men "How confused the gentleman with the greyish moustache had made her" (p. 115); talked through her nose, which was very long; had an extremely long chin and when she laughed "the tip of her nose nearly met the tip of her chin" (p. 112).

Maria, with great anticipation, spent the rest of Hallow Eve with Joe and his family. Again she failed in a game with the children to get the ring that meant marriage.

Maria, unlike Farrington, whose problems became frustrations, accepted her disappointments. She subsisted on the small compliments paid her by the matron and by Joe. While Maria was susceptible to influence with no one to lead her, she, no doubt, remained a maid in the laundry.

Chapter 11

"A Painful Case"

Whereas the characters in Dubliners were trapped mostly by their environments, that is, by economic, cultural, religious and familial forces, Mr. James Duffy, in "A Painful Case," was trapped by his own desire for self-exile. While most of the Dubliners were faced with a dilemma which involved a circumstance, an opportunity for freedom, that impinged on their environments over which they had no control, Mr. Duffy was confronted with a dilemma which involved a circumstance by which he could have changed his environment that was self-controlled.

Tindall, in his A Reader's Guide to James Joyce, comments that Duffy was "paralyzed by Dublin,"[1] but to this writer it seems unlikely that Dublin environment had anything to do with Duffy's paralysis, for, from every indication in the story, entrapment for him came from within himself. He would not accept intimacy: "Every bond," he told Mrs. Sinico, "is a bond to sorrow."[2] All that prevented Duffy from accepting and returning Mrs. Sinico's love was

[1]Tindall, "Dubliners," A Reader's Guide to James Joyce, p. 31.

[2]James Joyce, "A Painful Case," The Portable James Joyce, p. 123.

his desire to live away from others: "He had neither companions nor friends, church nor creed" (p. 120). Because he liked Mozart's music, he sometimes attended a concert or an opera, but "These were the only dissipations of his life" (p. 120). Even after he realized that he might have made a mistake, though it was too late for Mrs. Sinico, Duffy did not change his life: "He turned back the way he had come" (p. 129), back to his secluded world.

Hence Duffy's situation is another, like that of the girl in "Eveline," wherein the character was clearly offered a chance to escape his entrapment. Emotionally, however, and again like Eveline, Duffy seemingly could not accept the offer, but, unlike the girl, whose entrapment came from an environment of familial incidence, Duffy's entrapment, his desire for seclusion, came from within his own mind; consequently, he could blame no one except himself.

The circumstance that brought about an opportunity for Duffy to change, to escape the entrapment of his isolated life, was the occasion of his meeting Mrs. Sinico and of their subsequent meetings. While his dilemma is recognized by the reader, Duffy probably was not consciously aware of such since he had no intention of allowing his orderly life to be interrupted by any kind of personal relationship: "He lived his spiritual life without any communion with others" (p. 120). After Mrs. Sinico's death, however, he was faced with the necessity of choosing whether or not to change his

isolated life.

Duffy lived in Chapelizod, in an old "sombre" house far from the place in Dublin where he worked; his room was austere and impersonal and furnished with only the bare necessities. Duffy was, as Hugh Kenner comments in his book, Dublin's Joyce, "a person of absolute meticulous voluntary routine."[1] He avoided any involvement with society, living in his own self-sufficient world, and neither wanting nor apparently needing anyone; his only communication with others was "visiting his relatives at Christmas and escorting them to the cemetery when they died" (p. 120).

From the first, when they met at a concert, Duffy was attracted to Mrs. Sinico: "While they talked he tried to fix her permanently in his memory" (p. 120). They met many times until "little by little he entangled his thoughts with hers" (p. 121); Duffy talked more openly to Mrs. Sinico than he probably had with any other person: "He lent her books, provided her with ideas, shared his intellectual life with her" (p. 121). Mrs. Sinico, with maternal concern, urged him to reveal his thoughts: "She became his confessor" (p. 122). As Duffy expounded theories, she inspired him until "He thought that in her eyes he would ascend to an angelical stature" (p. 122). Thus his ego rose to great heights and "Sometimes he caught himself listening to the sound of his

[1]Hugh Kenner, Dubliner's Joyce, p. 58.

own voice" (p. 122); the effect of her companionship gave him a sense of power and importance that "wore away the rough edges of his character, emotionalized his mental life" (p. 122).

Still an attitude of ambivalence prevailed in Duffy: "We cannot give ourselves," he said, "we are our own" (p. 123). When Mrs. Sinico responded to his talk about "the soul's incurable loneliness" (p. 123), impulsively she took his hand "passionately and pressed it to her cheek" (p. 123); for Duffy, this was an intrusion upon his orderly life. As long as Duffy could enjoy the warmth of Mrs. Sinico's companionship, without any hint of sexual involvement, he took extreme satisfaction in their meetings; the minute she touched him, however, he broke off their affair. He simply was unable to shrug off his environment, the confines of his introverted personality, and enjoy a meaningful relationship with another.

After Mrs. Sinico's death, Duffy experienced disgust at her reportedly inebriated condition at the time of death, for "It revolted him to think that he had ever spoken to her of what he held sacred" (pp. 126-127), then guilt because he felt alone and knew how lonely Mrs. Sinico must have been, "he had denied her life and happiness" (p. 128), and finally awareness as he came to know how valuable his relationship with Mrs. Sinico had been and realized, probably for the first time, that he was completely alone, an "outcast from

life's feast" (p. 129).

With his newly found awareness Duffy should have made use of the knowledge to change and to free himself from his self-inflicted exile. Although he realized his condition, he did not, however, alter his isolated life. Thus Duffy was another of Joyce's characters who stagnated in a living death, for his last feelings were of no feeling at all: "He could not feel her near him in the darkness nor her voice touch his ear" (p. 129).

Chapter 12

"Ivy Day in the Committee Room"

"Ivy Day in the Committee Room" was most likely Joyce's best effort at describing the yoke that bound the Irish to the English. Theirs, the Irish, was the paralysis of a dependence on another for economic and cultural sustenance. Since the death of Nationalist leader and champion of the peasants, Parnell, who, as Henchy admitted, "was the only man that could keep that bag of cats in order,"[1] the Irish had become wholly indifferent to English domination. While they did nothing to help conditions in their country, as evidenced by their inactivity and apathy when, for example, "Mr. O'Connor had been engaged by Tierney's agent to convass one part of the ward but, as the weather was inclement and his boots let in the wet, he spent a great part of the day sitting by the fire in the Committee Room" (p. 130), still, the Irish held some hope that elected officials would solve their personal misfortunes.

The men in the committee room knew, however, that if Tierney, the Nationalist candidate, was elected, he would compromise, for his own benefit, with the English: "O, he's as tricky as they make 'em" (p. 135), Henchy said of

[1]James Joyce, "Ivy Day in the Committee Room," The Portable James Joyce, p. 145.

Tierney. In fact, the feeling is there that any of the men in the committee room, with the exception of Hynes, who supported Colgan, Tierney's labour-class opponent, would, like Mr. Doyle in "After the Race," compromise with the English, at the expense of their fellow countrymen, in exchange for personal gain. The Irish had, as Tindall in his essay on the Dubliners comments, "lost loyalty and principle."[1]

The circumstance that arises which brings about the Dubliners' dilemma in "Ivy Day in the Committee Room" is the occasion of a coming election. Their environment was one of dependence upon those like Crofton and Tierney: the former was a Conservative, who, after the Conservative candidate withdrew, served Tierney; Tierney, though he professed to be for a united Ireland, would, no doubt, sell out to the English. Old Jack, Mr. O'Connor, Mr. Henchy and Mr. Lyons were paralyzed by their dependence on Tierney and Crofton, while Tierney and Crofton, in turn, were paralyzed in their relationship to England; Hynes and Colgan were trapped by their country's dependence on the English.

Thus the men in the committee room had a choice either to take advantage of the circumstance and at least make a start toward freeing themselves from their environment, in

[1]Tindall, "Dubliners," A Reader's Guide to James Joyce, p. 34.

this case English control, or to continue to submit to the paralysis of their environment. Because combined, rather than individual, effort was needed to free the Dubliners and since they were not united in their effort to become economically and culturally independent, there was no apparent escape for any of them.

Tierney, "Tricky Dicky Tierney" (p. 133), Hynes called him, was an opportunist: contrary to what a Nationalist should do, Tierney would welcome King Edward to Dublin. That he accepted the support of the Conservatives and, in fact, engaged Crofton to canvass for him made nebulous Tierney's position that he favored whatever would benefit Ireland. On the contrary, his interest in politics, rather than being for the good of Ireland, was, as Hynes told the others, "to get some job or other" (p. 133). And Henchy's pitch to secure votes for Tierney was a broad approach, "That's the way to talk to 'em" (p. 143), he told Lyons that could hardly be challenged:

> He's a respectable man. ...He's in favor of whatever will benefit this country. He's a big ratepayer....He has extensive house property in the city and three places of business and isn't it to his own advantage to keep down the rates? He's a prominent and respected citizen...and a Poor Law Guardian, and he doesn't belong to any party, good, bad, or indifferent (p. 143).

Tierney's workers, while they criticized the low supply of coal in the committee room and the lack of promised stout: "How does he expect us to work for him if he won't

stump up?" (p. 135), O'Connor asked, served Tierney with the hope that he would alleviate their own impoverished positions. Because they depended on Tierney, then, their attitude was one of helplessness, like Henchy, who said: "I can't help it. I expect to find the bailiffs in the hall when I go home" (p. 135): and one of hopefulness that Tierney would solve their problem of poverty.

An attitude of ambivalence, however, toward their association with the "Mean little tinker," Tierney, was apparent as the men waited for him to send the stout. They distrusted Tierney as Henchy reminded them, "He hasn't got those little pigs' eyes for nothing" (p. 135). The men wondered why Tierney put them off "I hope to God," O'Connor said, "he'll not leave us in the lurch tonight" (p. 132) when, as old Jack said, Tierney had the money to pay them: "It isn't but he has it, anyway" (p. 132).

Their doubts about Tierney vanished when the bottles arrived; they agreed with Henchy: "He's not so bad after all. He's as good as his word, anyhow" (p. 141).

Hynes, on the other hand, through his service to Colgan and the working classes, tried to revive the spirit of Parnell and his dream of an independent Ireland, for, during Parnell's leadership, the Irish had shown some sign of action and progress. Those years were, as old Jack said, good times: "Musha, God be with them times! There was some life in it then" (p. 134). But political activity of

any consequence, since the loss of Parnell's influence, had almost ceased. About all that Hynes accomplished, however, was a reminiscence in which they agreed that, while the others lost faith in Parnell, Hynes, as Henchy reminded them, remained loyal to Parnell: "There's one of them, anyhow that didn't renege him. By God, I'll say for you, Joe! No, by God, you stuck to him like a man!" (p. 145).

Still, rather than being fired to action by the memory of their leader, the men in the committee room merely agreed with Mr. Crofton that the poem Hynes wrote at the time of Parnell's death "was a very fine piece of writing" (p. 148). Their inactivity and apathy, against which Joyce warned in the Dubliners, remained intact. There was no escape for the Irish from English domination in Joyce's "Ivy Day in the Committee Room."

Chapter 13

"A Mother"

Whereas Jimmy Doyle in "After the Race" tried to escape entrapment in his environment by means of a change in his social position--that is, by moving out of his Dublin environment and into the scene of the international set of racing car enthusiasts through the business world, offering money, and through politics, submerging his Nationalism--Mrs. Kearney, in "A Mother," by means of the world of art and Nationalism, tried to help her daughter climb to a higher cultural level within Dublin. While Jimmy Doyle's father was willing to compromise with the English, at the expense of his countrymen, in order to help his son change his social position, Mrs. Kearney attempted to help her daughter by arranging a contract by which Kathleen would perform in a series of Dublin concerts.

Thus Joyce's two stories that involve desired escape from environment by means of a change in social position differ in that in the one story Jimmy Doyle and his father covered up their Nationalism for gain, whereas in the other, Kathleen and Mrs. Kearney displayed their Nationalism. Both were unsuccessful in their attempted escapes: Jimmy's companions dropped him when his money ran out, and Kathleen was cheated by the male committee which arranged the concert.

The circumstance which brings about an opportunity by

which Mrs. Kearney tries to help her daughter become established in Dublin's cultural environment is the occasion of Mr. Holohan's offer that Kathleen, in return for a sum of eight guineas, be the accompanist at a series of four concerts which the Eire Abu Society planned to give. Because the money was not paid as promised, Mrs. Kearney protested the council's disregard for justice; "I'm asking for my rights,"[1] she told them. The circumstance was negated, and the attempted cultural rise for Kathleen was unsuccessful.

Unlike Richard Ellmann, who, in his book, James Joyce, remarks that Joyce's "A Mother" portrays a mother who fails in her role by browbeating,[2] it is the contention here that if Mrs. Kearney failed as a mother it was because she failed to break out of a male-dominated world which, had she succeeded, would have benefited her daughter. If by browbeating it is meant she demanded that the terms of the contract be carried out, then browbeat she did, for Mrs. Kearney "would see that her daughter got her rights" (p. 161). When the baritone, one of the artists who performed at the concert, was asked what he thought about Mrs. Kearney's behavior, "He did not like to say anything. He had been paid his money and wished to be at peace with men"

[1]James Joyce, "A Mother," The Portable James Joyce, p. 162.

[2]Ellmann, p. 305.

(p. 161). Suave and pompous Mr. O'Madden Burke, who "was widely respected" (p. 156), expressed the opinion that "Miss Kathleen Kearney's musical career was ended in Dublin after that" (p. 161). Thus the self-righteous committee of men revealed their lack of consideration for the rights of women as they deliberately went about defrauding the two women.

Hence Mrs. Kearney and her daughter Kathleen, like the girl in Joyce's "Eveline," were trapped in an environment of Irish male domination; but unlike Eveline, who was psychologically unable to leave her father, Kathleen and her mother desired and tried to overcome the committee's control. They were, however, unable to accomplish the goal, for Mrs. Kearney brought the wrath of the committee down on her. "I'm done with you" (p. 163), Mr. Holohan told her, when she continued to protest that the committee had reneged payment of the promised eight guineas.

Warren Beck in his Joyce's Dubliners surmises that "Later it is not the eight guineas itself that she cares about but the certifying of her daughter's achieved position as a cultivated young lady, in the pattern set by her mother."[1] While it is true that Mrs. Kearney had set out to help her daughter become established in the arts, still it was evident that she would not, if she could help it, let the committee run roughshod over her; hence her insistence

[1]Warren Beck, Joyce's Dubliners, p. 272.

that the money be paid. She was persistent that payment be made until the very end, when the argument became an issue over the men taking advantage of Kathleen and her mother: "When I ask when my daughter is going to be paid I can't get a civil answer" (p. 162). Regardless of the money factor, however, it is difficult, at least here, to criticize Mrs. Kearney's desire that her daughter attain an achieved position through her ability in the arts--"People said that she was very clever at music and a very nice girl" (p. 150)--and thus a place in Dublin's cultural environment. If for no other reason, there is reason enough in that Joyce urged his people to become active and independent in all spheres of Dublin life: cultural, economic, religious and familial.

The goal was there and, like the boy in "Araby" whose "eyes burned with anguish and anger"[1] over his inability to buy a gift for his love, Mrs. Kearney's "face was inundated with an angry colour" (p. 162) when Mr. Holohan refused to live up to the contract. She had gained a sense of awareness, however: "They wouldn't have dared to treat her like that if she had been a man" (p. 161). Although Mrs. Kearney was stymied, still it was important that she arrived at awareness and, even more important, that she was angry

[1]James Joyce, "Araby," The Portable James Joyce, p. 46.

about their predicament in relation to the men: "They thought they had only a girl to deal with and that, therefore, they could ride roughshod over her" (p. 161). If they did not honor the contract, however, "She would make Dublin ring" (p. 161).

Consequently while the attempt to move out of the environment into a more satisfying one was thwarted, Mrs. Kearney's threat to Mr. Holohan, "I'm not done with you yet" (p. 163), promised some hope that the Mrs. Kearneys in Dublin would forego their accustomed apathy and inactivity and become alert and active in the pursuit of a more independent Ireland.

Chapter 14

"Grace"

One of the important influences that Joyce felt contributed to Ireland's condition of servitude was the Church. That Ireland, he believed, was guided and shaped by the Catholic Church as well as by the English government gave rise to Joyce's incessant urging that the Irish work to become free and independent to guide their own spiritual as well as material well-being. Thus Joyce probably would have repeated Stephen's "Non serviam," from A Portrait of the Artist as a Young Man, as Mr. Kernan in "Grace" was being led into the throes of religion.

"Grace," most likely, was Joyce's best example in the Dubliners of the suppressing effect which resulted from the deterministic force of religion upon the Dubliners. He felt that the Church produced a stifling effect upon its faithful. Hence the habit that was formed as a result of allowing others, the Church and England, to assume the responsibility for one's soul and body, had to be broken, apathy discarded, and in their places independence and action instituted in order for the Irish to be free and progressive.

The conspirators who arranged Mr. Kernan's "rebirth," and who knew that "Mr. Kernan came of Protestant stock and, though he had been converted to the Catholic faith at the time of his marriage, he had not been in the pale of the

Church for twenty years,"[1] were a part of Dublin's religious life, that is, firmly attached to the Church and not likely ever to desire change. Hence Mr. M'Coy, who was secretary to the city coroner, and Mr. Power and Mr. Cunningham, who were employed by the Royal Irish Constabulary Office in Dublin Castle, represented Dublin businessmen and their religious belief, which was summed up in Mr. Cunningham's words: "Of course...our religion is the religion, the old, original faith"(p. 180). Mr. Kernan's wife ("Religion for her was a habit" p. 171), at the same time, represented the Irish housewife:

> Her beliefs were not extravagant. She believed steadily in the Sacred Heart as the most generally useful of all Catholic devotions and approved of the sacraments. Her faith was bounded by her kitchen, but, if she was put to it, she could believe also in the banshee and in the Holy Ghost (pp. 171-172).

Theirs, then, was a religious paralysis that Joyce felt typified the whole of Ireland.

Mr. Kernan, the convert and lately fallen away Catholic, became the victim of the same religious environment that Joyce abhorred. The circumstance of his having left the Church, which, by Joyce's standards, meant escaping entrapment by the religious environment was finally overcome when Mr. Kernan ("He was quite unconscious that he was the

[1]James Joyce, "Grace," The Portable James Joyce, p. 171.

victim of a plot" p. 170) was invited to join his friends in making a retreat. Thus the circumstance presented itself which again provided Mr. Kernan with a choice: join the religious faithful or remain apart.

As his friends were formulating plans to include him, Mr. Kernan's attitude of ambivalence towards making the retreat was apparent:

> The proposal conveyed very little meaning to his mind, but, understanding that some spiritual agencies were about to concern themselves on his behalf, he thought he owed it to his dignity to show a stiff neck. He took no part in the conversation for a long while, but listened, with an air of calm enmity, while his friends discussed the Jesuits (pp. 177-178).

Finally Mr. Kernan admitted to the others: "I haven't such a bad opinion of the Jesuits" (p. 178), but, at the same time, he countered with his contempt for the "ignorant" and "bumptious" secular priests. When his three companions, however, rose to the defense of all Irish priesthood as being honored all over the world, unlike "some of the other priesthoods on the continent" which Mr. M'Coy said were "unworthy of the name" (p. 178), Mr. Kernan agreed that they were probably right.

Still, Mr. Kernan held out: He was undecided about the retreat and "seemed to be weighing something in his mind" (p. 179). When Mr. Cunningham, however, preached papal infallibility, he "built up the vast image of the Church in the minds of his hearers," for "His deep,

raucous voice had thrilled them as it uttered the word of belief and submission" (p. 185), Mr. Kernan was convinced. Thus as Mr. Power told Mrs. Kernan that they were going to make her husband "a good holy pious and God-fearing Roman Catholic" (p. 186), Mr. Kernan nervously agreed.

While the matter of his reconversion seemed settled, Mr. Kernan's ambivalent attitude again took a turn when, as Mr. Cunningham described how they would stand with lighted candles and renew their baptismal vows, Mr. Kernan objected to the candles: "I'll do the retreat business. But no candles!" (pp. 186-187). He was unyielding in his decision ("I bar the magic-lantern business" p. 187) not to take part in the candle ceremony.

Regardless, however, of his refusal to take part in the candle service, Mr. Kernan did come around. His attendance and participation at the retreat ("Mr. Kernan followed the general example") as the congregation "produced handkerchiefs and knelt upon them" (p. 188), indicated that he was trapped by Ireland's religious environment which Joyce regarded with such disdain.

Chapter 15

"The Dead"

Possibly what is most important about "The Dead," the final story in the Dubliners, is the apparent change of philosophy in Joyce. Not with regard to the Church or England did he change his mind, for, indeed, his criticism in that respect remained unchanged. The change had to do with his feelings about Ireland: he seemed to look upon his country with more affection, more respect and more optimism.

Through Gabriel, Joyce made it known that in order to rise out of paralysis it was not necessary to leave Ireland. While, in his other stories, the protagonists had visions of fleeing toward the East, the symbol of freedom, Gabriel came to realize that "The time had come for him to set out on his journey westward,"[1] that is, to find himself in Ireland rather than on the Continent. Instead of fleeing from Ireland, then, to escape paralysis, as was suggested in Joyce's other stories, one could remain to find one's self and develop independence; the feeling is there that Gabriel will do just that. Because of the growing awareness and knowledge that come to Gabriel, he probably will ultimately come through.

[1]James Joyce, "The Dead," The Portable James Joyce, p. 242.

Joyce's affection for his country was noted in the banquet scene in "The Dead" when Gabriel offered a toast to his aunts and their hospitality. In place of the usual harsh words that were prominent in Joyce's other stories, there appeared a mellowness towards Ireland as Gabriel gave his speech:

> I feel more strongly with every recurring year that our country has no tradition which does it so much honour and which it should guard so zealously as that of its hospitality. It is a tradition that is unique as far as my experience goes (and I have visited not a few places abroad) among the modern nations. Some would say, perhaps, that with us it is rather a failing than anything to be boasted of. But granted even that, it is, to my mind, a princely failing, and one that I trust will long be cultivated among us. Of one thing, at least, I am sure. As long as this one roof shelters the good ladies aforesaid--and I wish from my heart it may do so for many and many a long year to come--the tradition of genuine warm-hearted courteous Irish hospitality, which our forefathers have handed down to us and which we in turn must hand down to our descendants, is still alive among us (p. 220).

Like Mr. Duffy in "A Painful Case," Gabriel's paralysis came from his feeling of superiority to others: "The indelicate clacking of the men's heels and the shuffling of their soles reminded him that their grade of culture differed from his" (pp. 194-195). His sense of superiority gave him cause, like Mr. Duffy, to isolate himself from the world: "How pleasant it would be to walk out alone, first along by the river and then through the park" (p. 208), and away from his companions. His manner, like that of Mr.

Duffy, was pompous and condescending: "What did he care that his aunts were only two ignorant old women?" (p. 209). While Mr. Duffy withheld love from Mrs. Sinico ("We cannot give ourselves...we are our own"[1]), Gabriel did not know how to love, for, unlike Michael Furey, who died for Gretta's sake, "He had never felt like that himself towards any woman" (p. 241).

Gabriel, a teacher, who wrote a literary column in The Daily Express for which Miss Ivors, a Nationalist, accused him of being a West Briton, was disgusted with his country. He felt that culture and, in fact, everything right was found on the Continent, even down to galoshes as Gretta told the others: "Gabriel says everyone wears them on the Continent" (pp. 196-197). Consequently, he declined Miss Ivor's invitation to tour the Aran Isles with her group. His explanation that he went to France and Belgium partly to keep in touch with the languages was challenged by Miss Ivors: "And haven't you your own language to keep in touch with--Irish?" (p. 205). Gabriel could only reply, "I'm sick of my own country" (p. 206).

Before he arrived at his moment of awareness, ("Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age" p. 241),

[1]James Joyce, "A Painful Case," The Portable James Joyce, p. 123.

which was a step in the direction of freeing him from his paralysis, Gabriel went through an experience of shock with the knowledge that a young man had died for love of Grabriel's wife and that Gretta mourned his death. The circumstance which brings about the dilemma in Gabriel's life, then, is the knowledge that Gretta grieved for Michael Furey, who was dead.

At first he felt anger, "You are in love with him?" (p. 237), then sarcasm, "What was he?" (p. 238) and, finally, humiliation "by the failure of his irony and by the evocation of this figure from the dead, a boy in the gasworks" (p. 238). Hence Gabriel's feeling of superiority withered as his humiliation mounted:

> A shameful consciousness of his own person assailed him. He saw himself as a ludicrous figure, acting as a penny boy for his aunts, a nervous, well-meaning sentimentalist, orating to vulgarians and idealizing his own clownish lusts, the pitiable fatuous fellow he had caught a glimpse of in the mirror (p. 238).

Because Gabriel was able to recognize his pompous and condescending manner and to humble himself, the feeling is here, at least, that he will grow and develop and rise out of the paralysis that came from his feeling of superiority to others. Hence while Mr. Duffy realized that he made a mistake, he did not change his life, "He turned back the way he had come,"[1] whereas Gabriel was motivated to take action

[1]James Joyce, "A Painful Case," The Portable James Joyce, p. 129.

and to change what needed changing as he "set out on his journey westward" (p. 242).

CONCLUSION

That Joyce gave the reader reason to believe that there was foreseeable freedom for some of the youngsters in the Dubliners illustrates that he was not entirely pessimistic, even at the beginning of the series of stories, about the future of his country. He apparently had faith in the younger generation that it would become free and independent. The fact that his optimism took root in the last story, "The Dead," however, shows that Joyce had come to believe that the adult Dubliner, also, could take action which would in all probability release him from his particular paralysis.

The case in point is Gabriel, of course, who attempted to discard his isolation, to have empathy for others and attain "the full glory of some passion."[1] This is no doubt what Joyce had in mind for his countrymen all along. Not until the final story, however, did he seem to believe the mature Dubliner could be motivated to act and to achieve those ends which would ultimately bring freedom to him.

In his earlier stories the youngsters, the boy in "The Sisters," the one in "Araby" and Mahoney in "An Encounter," for whom there was foreseeable future success

[1]James Joyce, "The Dead," The Portable James Joyce, p. 241.

in their attempts to break out of entrapment, had to depend upon an opportunity to leave Ireland in order to establish their freedom. In the final story that was not so with Gabriel, who found that he did not have to leave Ireland and go to the Continent to find himself and thus attain some measure of freedom.

The middle stories combine both the necessity for the Dubliners to leave Ireland and the importance for the Dubliners to change their attitudes. With the girl in "Eveline" the problem was presented, although she was offered the chance to leave Ireland, whereby she was psychologically unable to leave her family. On the other hand, Jimmy in "After the Race" failed as he tried to leave Ireland, perhaps for the wrong reason, a change in social status and, certainly by the wrong way, at the expense of his fellow countrymen. The men in "Ivy Day in the Committee Room," while they wanted others to solve their poverty problems, were pretty much content to remain as they were. Mr. Duffy in "A Painful Case," like Gabriel in "The Dead," was paralyzed by his own self-desired exile and, unlike Gabriel, who will rise, we feel, above his paralysis, Mr. Duffy stayed within his own shell.

To return to Joyce's final story in the Dubliners is to show how Joyce finally came to regard his homeland, Ireland: the story ended on the note that the time had come for Gabriel "to set out on his journey westward" (p.

242). In other words, Gabriel would find himself in Ireland rather than fleeing to the Continent.

That Joyce's stories progress from childhood to maturity mark a parallel, in this writer's opinion, of a similar progression in Joyce himself wherein he came to believe that one's independence and freedom could be established in Ireland as well as elsewhere. Joyce, as Ellmann comments, "had learned what he had unlearned in Dublin, to be a Dubliner."[1]

[1]Ellmann, p. 263.

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